Club Sandwich

AUTUMN 1996 No 79

ANTHOLOGY 3

in this edition ...

THE ANTHOLOGY: AND IN THE END
THE 21ST BUDDY HOLLY WEEK
TROPIC ISLAND HUM
REMEMBERING LONDON TOWN
THE FUR FLIES
... and much, much more

PHOTOGRAPH: RICHARD KENDAL

PHOTOGRAPH: LINDA McCARTNEY

SUE'S LETTER

Welcome one and all to another issue of *Club Sandwich*. We rock into autumn, as is our custom, with the celebratory bash for Buddy Holly Week, now, quite unbelievably, some 20 years of age. It was held, with the usual style, in London, at the Texas Embassy Cantina, on 11 September (see BUDDY HOLLY WEEK – 20 YEARS OLD). Who would have imagined when we were initiating our Buddy commemorative week in September 1976 that many of us would find ourselves, two decades on, gathered together for the party marking what would have been his 60th birthday! Quite an event it was too, featuring ten really outstanding contributors to the Sing A Buddy Song competition, performed for another sparkling musical audience.

An exciting animated feature film in the *Rupert And The Frog Song* tradition is given an exclusive preview in our pages: TROPIC ISLAND HUM, another joint venture of Paul and Linda's with the award-winning film-maker Geoff Dunbar, which features music and voices by the McCartneys with hand-drawn animation by Geoff and his team. The work is not yet completed but it certainly looks like MPL has another winner on its hands, something which we all look forward to being finished and seeing in the not too distant future. We will continue to keep you informed.

The Beatles Anthology has been at the forefront of musical events this year (see THE ANTHOLOGY ...AND IN THE END), with the forthcoming issue of the third and final album whetting appetites around the world. As if this was not a worthy enough event in itself, we are also being treated to the full-length *Anthology* visual presentation – no fewer than eight video tapes, packed with numerous archival gems that were edited out of the television transmissions last year. What fabulous presents these Beatles classics will make in the forthcoming holiday season!

In MEET BERT DANHER we are introduced to the man who has compiled the *Club Sandwich* crossword since the very first issue. For those who don't yet know, Bert also happens to be Paul's fascinating first-cousin, someone who compiles crosswords each and every day for the so-called "serious" broadsheet British newspapers. Bert often uses a pseudonym for such work, but now that he has revealed them to the *Sandwich* we can follow his work more regularly and pit our wits against his.

With the change of season, AND IN THE GREEN CORNER features a timely article, observing the sad resurgence in the use of fur in the fashion trade. Mark Glover of the charity Respect For Animals charts some worrying trends. Do consider joining his campaign to help in the battle against this revolting industry.

In MINING THE FILM AND VIDEO ARCHIVE we turn back to clock to 1978, to recall the making of the video for 'London Town', taped when Wings was a threesome, INSPIRATION remembers the source of the second Wings single 'Mary Had A Little Lamb' and WRITE AWAY deals with its customary postbag of interesting and timely questions submitted by you readers. (Do keep them coming!)

I hope some of our North American subscribers managed to see Paul and Linda's Grateful Dead photo-film, given its US premiere at the New York Film Festival on 27 September.

Lastly, we continue to receive lots more good wishes for Linda, for which she and Paul say a big "thank you". The letters are very much appreciated, and we are more than happy to report that Linda is doing very well indeed.

'til next time

Sue

PHOTOGRAPH: LINDA McCARTNEY

THE ANTHOLOGY ... and in the end

1995 was the year of *The Beatles Anthology*. As is 1996. So if you don't like the Fab Four then it's time to leave the planet again...

PHOTOGRAPHS: LINDA McCARTNEY

By any stretch of the imagination, the last 12 months have been stupendous for the Beatles, and all those clichés about them "adding a new chapter to the story" could not be more accurate. *The Beatles Anthology* has been so much more than a celebratory summary of the group's glorious years together – it has been *the* media and public talking point of the past year and has racked up mightily impressive sales and viewing figures. For a band that split 25 years ago to outsell albums issued by those currently in vogue is nothing less than remarkable, and the *Anthology* has a picked up a whole new generation of admirers along the way.

All of this is set to continue, and conclude, in spectacular fashion this autumn when the *Anthology* is wound up with the release of audio *Volume 3* (the final collection of fascinating outtakes and unreleased recordings from the archives) and the entire visual side of the project on video.

The videos are certainly something to behold. Although mighty tasty, the TV series, aired a year ago, was only the hors d'oeuvre. The video series is the full gourmet feast. What the TV stations screened, in effect, was a greatly slimmed down version of the full *Anthology* shebang, something like five hours in length. There are *eight* video tapes, though, each lasting in the region of 75 minutes, so it doesn't take a genius to figure out that this full version, available only on video, offers twice as much material, meaning many additional gems from the archive and plenty more interview material to deliver a wider, deeper perspective of the rise and fall of the group.

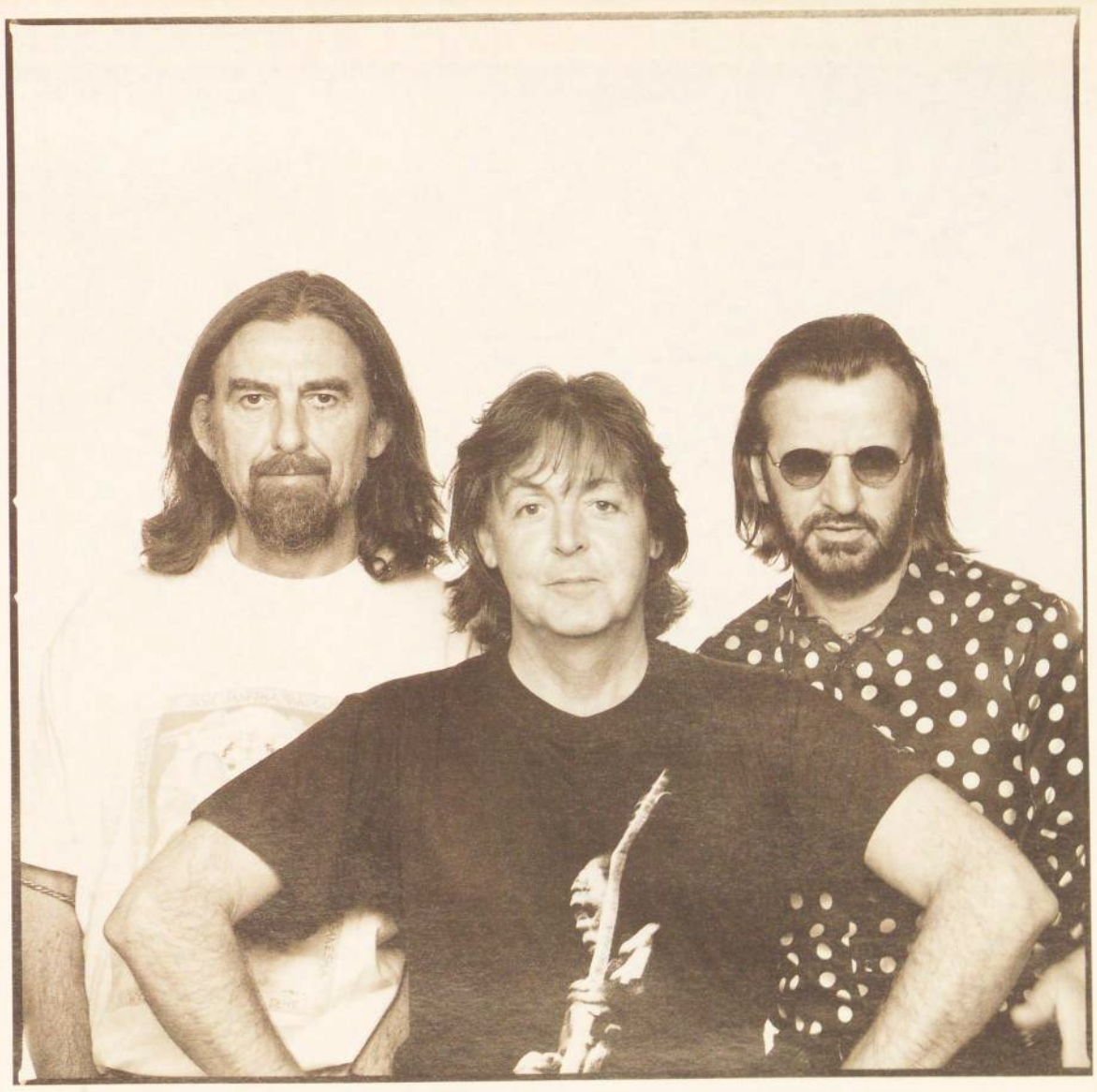
Tempting though it is, though, we won't spoil for you here the surprise you're in for as the tapes spool across the head of your VCR. Suffice to say that all Beatles fans are in for a rare treat indeed.

On the audio side, the delights of *Volume 2* (has any album ever received such universally glowing reviews?) are matched by some wonderful music in *Volume 3*. There's no "new" track this time, no 'Free As A Bird' or 'Real Love', but wall-to-wall outtakes recorded by the Beatles between May 1968 and January 1970, representing their final, original output. The riches are scattered throughout, but for many listeners the highlights will be the opening tracks, selected from a never-before-released private rehearsal tape that the group recorded just before heading into Abbey Road to make the White Album.

There's also the first ever issue of the most revered unreleased Beatles studio recordings of them all: a long version of 'Helter Skelter'. Two months before cutting the version that ended up on the White Album the Beatles recorded three greatly extended performances of Paul's new number, none of which was issued at the time. *Anthology 3* will include one of these, respectfully trimmed in length but still preserving the zest and metallic drive.

One only has to consider the quality of the Beatles' disc releases in the 1968-70 period to appreciate that the outtakes embrace some top notch songs: 'Ob-La-Di, Ob-La-Da', 'Blackbird', 'Sexy Sadie', 'While My Guitar Gently Weeps', 'Hey Jude', 'Mother Nature's Son', 'Rocky Raccoon', 'I Will', 'Why Don't We Do It In The Road', 'Julia', 'She Came In Through The Bathroom Window', 'Two Of Us', 'The Long And Winding Road', 'Get Back', 'Old Brown Shoe', 'Octopus's Garden', 'Something', 'Come Together', 'Because', 'Let It Be', 'The End' and more. There are also some surprises: the Beatles jam 1950s rockers and re-do 'Ain't She Sweet', we can hear Beatles-era recordings of songs Paul issued as a solo artist ('Junk', from 1968 and 'Teddy Boy', from 1969) and Paul's own versions of songs he gave away for others to score hits with ('Step Inside Love' and 'Come And Get It').

Yes ma'am, if you dig the Beatles, if you dig Paul McCartney, then it has surely been one *heck* of a 12 months to saviour, whichever way you look at it. The Queen obviously thinks so too: she has bestowed a knighthood on our dear, dear friend George Martin. Arise, Sir George – the title suits you admirably!



Dates for the diary

At our presstime, *The Beatles Anthology 3* was tentatively set for release around the world on 28 October. The box-set of eight *Anthology* videos were scheduled for 5 September in the USA, where there is also a laserdisk edition. In the UK the video box was set for release on 7 October, and the tapes will also be issued individually from that date through to 4 November.

Buddy Holly Week 20 Years Old

It was twenty years ago today... that Paul launched an event he called Buddy Holly Week. So the recent celebration in London was a very special affair, as Mark Lewisohn reports

PHOTOGRAPHS: RICHARD KENDAL (1996); HOMER SYKES (1976)

Some people, to quote Andy Warhol, are famous for fifteen minutes. Others say that a week is a long time in politics. So what does that make Buddy Holly Week – launched in 1976 and still as good as ever? Why, it makes it twenty years old, of course, and as Buddy himself would have been sixty this September there was a double celebration when MPL partied in London on 11 September.

Being one of the legendary rock and rollers who "died young" and will forever remain so, it's a sobering thought that the great Holly would now be sixty. And while one can only speculate as to his present standing, had he lived, it seems reasonable to guess that such an innovative and influential figure would be far from forgotten. Buddy At 60 was indeed the theme of this year's MPL event, and the artwork for the party invitations depicted Jeff Cummins' interpretation of what Buddy might have looked like, 37 years beyond his last ever photograph: grey/white wavy hair swept back over a high forehead, lines etched into his intelligent, dignified face.

The crowd of people packed into the first floor area of the Texas Embassy Cantina, just off Trafalgar Square, were Buddy fans to a man and woman: musicians, artists, photographers, writers and friends, and every glance around the room took in a familiar face or three, from Victor Spinetti, stopping off en route to Hollywood, Peter Blake, the great pop artist whose designing of the *Sgt Pepper* album cover has unfairly overshadowed much else, other pop artists David Oxtoby, Humphrey Ocean and the aforesaid Jeff Cummins, to musician friends like Eric Stewart, Allan Clarke, original skifflers Chas McDevitt and Shirley Douglas, Dave Dee, Howie Casey, veteran of Hamburg's night clubs and Wings' world tours, the cruiserless Dave Berry, and Gary Glitter, dressed in his customary inconspicuous manner. And there was Paul McCartney, of course, mingling with the crowd and enjoying relaxed conversations with his friends. These are people among whom he can feel at home.

Every Buddy Holly Week has a theme, and this year's was Sing A Buddy Song, a competition for non-pro vocalists, with a first prize of £5000 and a day in a recording studio for the best interpreter/singer of a song that Buddy Holly used to perform. Almost 500 applicants sent in cassettes during the early summer, a number then whittled down to the premier ten – each of whom performed for the gathering at the Texas Cantina. Among the diners was a distinguished five-man judging panel of Russ Ballard, Mike Berry, Bruce Welch, Sir Tim Rice and Laurie Mansfield (the impresario who has mounted the *Buddy* and *Jolson* stage shows in London).

In truth, any one of the ten could have won, so high was the calibre of performance, and there was much interest in two singers from Merseyside, with the *Liverpool Echo* in the audience to track their progress. All manner of Holly songs were performed, with original interpretations the order of the day: a reggae version of 'Crying, Waiting, Hoping', a sedate swing through 'It Doesn't Matter Anymore', an excellent Mott the Hoople-style version of 'Peggy Sue' being among the highlights.

The winning performance was distinct from all others, however, being a Jungle version of 'Not Fade Away' that owed little to Buddy's original or the Rolling Stones' hit cover version and plenty to the sound of 1996. The main singer (shouter, really) Mick Walsh, hails from Stevenage in Hertfordshire, although the focus of attention was firmly on his vocal accompanist, a young lady with excellent stomach muscles and clothing that didn't quite fit in all the expected places. Eye catching as well as ear catching, the hypnotic keyboard beat of the piece, together with these vocal performances, caused eyebrows to shoot up and feet to twitch, for there was no denying the irresistibility and groove of the performance.

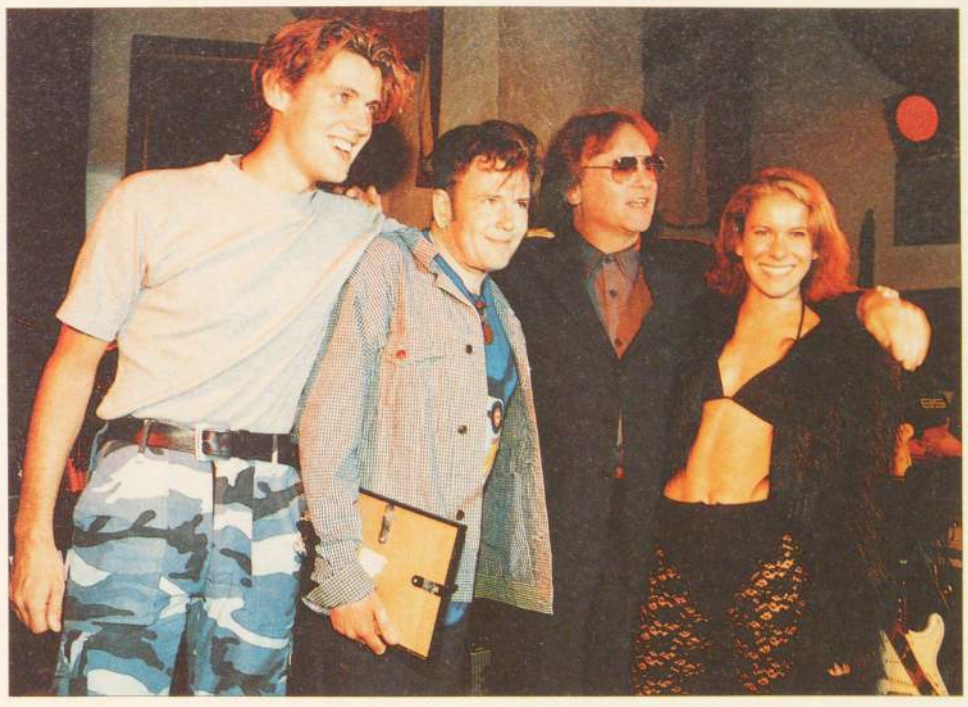
In the end, only one point separated the winning Mick Walsh & co from runner-up Paul Collier (the Mott the Hooplist 'Peggy Sue' from the Wirral), who won £2000, with Jason Stanley (from Waltham Abbey in Essex, who sang a fine 'True Love Ways') placing third and taking home an MPL cheque for £1000.

With the Peter Pan-like and ever-excellent Mike Berry coming on to perform a closing set, the party was winding down when there came a surprise. A woman from Lubbock, Texas – Buddy Holly's home town – was called to the stage where she explained that as an emissary of the Lubbock mayor, her mission was to acknowledge Paul McCartney's contribution to the ongoing memory of Buddy and present him with the Freedom of the City of Lubbock and a golden key that (they say) will open every door there.

The presentation required Paul's presence on the stage and a short thank you speech, and from here it was inevitable that Tony Prince, the indefatigable master of ceremonies, would call for a swift jam session. Within the space of a few drinks – sorry, blinks – Paul was lining up alongside Gary Glitter, Mike Berry, Dave Dee, Allan Clarke and others for a singalong that began with 'Oh Boy!' and somehow blurred into 'Rave On'. The mood was jubilant... which was just as well since the combined muster of these great rockers did not extend to any accurate recollection of the verse/chorus order.

But it was the vibe that counted, with Paul mimicking Gary Glitter's infamous stage posturing and everyone enjoying the singalongaholly in a manner that, if Buddy was looking down upon the scene, would surely have brought a smile and a tear to the great man's face.

Rave on, Buddy Holly Week!



+++ PHOTOS FROM THE TWENTY-FIRST BUDDY HOLLY WEEK LUNCH . SEPTEMBER 1996 +++

+++ PHOTOS FROM THE FIRST BUDDY HOLLY WEEK LUNCH . SEPTEMBER 1976 +++

Meet Bert Danher

We come face to face with the man behind the *Club Sandwich* crossword puzzle

He only rarely puts his name to his work, but there's one man (apart from Paul, of course) who contributed to the very first issue of *Club Sandwich* and is still doing so today, 78 issues later. He's the person who compiles the *CS* crossword. Who is he? Well, here's another clue for you all – he's Paul first-cousin.

Bert Danher is the name. His mother was Ann McCartney, and her brother James (Jim) was Paul's father. But in case you think his engagement with the *Sandwich* is purely the result of family ties, you're mistaken, for Bert also happens to be the foremost crossword compiler in Britain, indeed he's the only person to contribute puzzles to all five of the English "quality" newspapers – *The Times*, *The Independent*, *The Guardian*, *Daily Telegraph* and *Financial Times*. Truly, not a day goes by when a Bert Danher crossword is not in one of these five publications.

Not that you'll see his real name credited anywhere. Crossword compilers enjoy anonymity or bask under pseudonyms: in *The Guardian* Bert is "Hendra" (an anagram of Danher), in *The Independent* he's Aquila (the emblem of the paper is an eagle and Aquila is Latin for eagle) and in the *FT* he's "Dinmutz" which, as Bert explains, matter-of-factly, "is purely a random Scrabble hand". In *The Times* and *Daily Telegraph* he has no by-line at all.

Working as a freelance, Bert compiles about six crosswords a week. "That I can make a living out of it I owe to the fact that I can do them quickly," he explains. "I recently read an article by another *Times* crossword compiler in which she said that it takes her four days to compile each one. I try to do mine in a day – albeit a concentrated one."

Since most people have tremendous problems in just solving crosswords, it's pretty hard to imagine how difficult it must be to compile one, especially the maddening, devilishly-clever, intriguing puzzles demanded by the serious daily newspapers. But, as Bert points out, it's just a job, and most people's work looks complicated – even impossible – to outsiders. "You have to be bitten by the crossword bug," Bert explains. "There's a language to crosswords, and tricks and techniques that the regular compiler soon gets to know. That's not to say that it's easy to compile them, just, well, achievable."

It's one of those neat twists of fate that Bert now compiles crosswords for Paul, because he got "bitten by the bug" through spending time with Paul's dad. Bert explains, "My father was ill with TB – he was in hospital for years at a stretch and died young, aged 38 – so I spent a lot of my early years with my grandmother (that's Jim's mother, Paul's grandmother) and with Jim himself. He was a dedicated *Daily Telegraph* crossword man: he used to fill it in every day, and do the competitions at weekends. He was very good at it and I got interested in crosswords through being with him.

"Getting on for 20 years ago, when I was taking *The Guardian*, I used to solve the puzzles in my head – I found that I didn't even need a pen. So for a bit of extra fun I used to compile a grid myself and soon realised that I could produce a better crossword than the one I'd just done. I sent in a couple of them, idly, to *The Guardian*, and seven weeks elapsed – by which time I'd forgotten all about it – when a letter arrived saying that they liked these two and could I please compile some more? So I did, and then I got in at the *Telegraph*, *The Times* – which was the hardest to crack – and, when it started, *The Independent*."

Possessed of an enquiring, playful mind, Bert was also one of the three principal question-writers for the original Bamber Gascoigne-hosted editions (1962-87) of the long-running TV quiz series *University Challenge* (which is based on the American *College Bowl*). He has also compiled quizzes and crosswords galore for a variety of different magazines and been the star attraction ("The Maestro" to give his correct moniker) on a special 16-night P&O sea-cruise for lovers of the square grids.

Bert, indeed, has many strings to his bow. Just as his father (also named Bert) was a member of Jim Mac's Band – yes, Paul's father also had his own group, playing the Liverpool Graftons and Locarnos in the 1920s/30s – so Bert Jr played the French Horn a few times ("in my heyday," as he calls it) with the Liverpool Philharmonic. "I wasn't bad for an amateur, really," he modestly admits. The McCartneys are, of course, one talented family all round. Bert's sister, Bett Robbins, has had five children – Ted, Kate, Jane, Emma and Amy – each of whom has made their mark in the world, particularly the superb impressionist Kate.

Together with his wife Lin, Bert lives quietly on the Wirral, beavering away at those crosswords from a desk at home. "Compilers tend to work in isolation," he says. "I've met some of the others but I don't know them well. We don't get much feedback, we just get on with it, really." Although he's Paul's cousin there's a 16 year age difference between the two. "I don't know whether he's even aware of this," Bert remarks, "but I'm actually one of Paul's godfathers. When I was 16 and Paul was being christened, Bill Mohin – that's Paul's mother Mary's younger brother – and I were roped in as godparents. We didn't know he was going to be world famous! But I didn't see much of him after that because at 17 I was away and gone, having volunteered for air crew service in World War Two."

Clearly, Bert has led, and continues to lead, a most interesting life. The day before he spoke to *Club Sandwich* for this feature he and Lin had escaped, miraculously, from an horrific car crash, in which their vehicle – the innocent party – was written off. Having survived that there's no reason why Bert's work shouldn't continue to grace the pages of *The Times*, *The Independent*, *The Guardian*, *Daily Telegraph* and *Financial Times* – and, of course, *Club Sandwich* – for a good many years to come.

Tropic Island Hum

Club Sandwich is vouchsafed an exclusive preview of Paul's new animated film, due out soon. Mark Lewisohn is our man in the edit suite

There's a lot of work going on down Bloomsbury way. Skilled artists are hunched over strips of celluloid, applying deft brush strokes to minute, perfect images. Top-of-their-trade editors are delicately wielding razor blades and synchronising sound to picture. From top to bottom, just around the corner from the British Museum in Central London, a single four-storey building is tangibly abuzz with excitement.

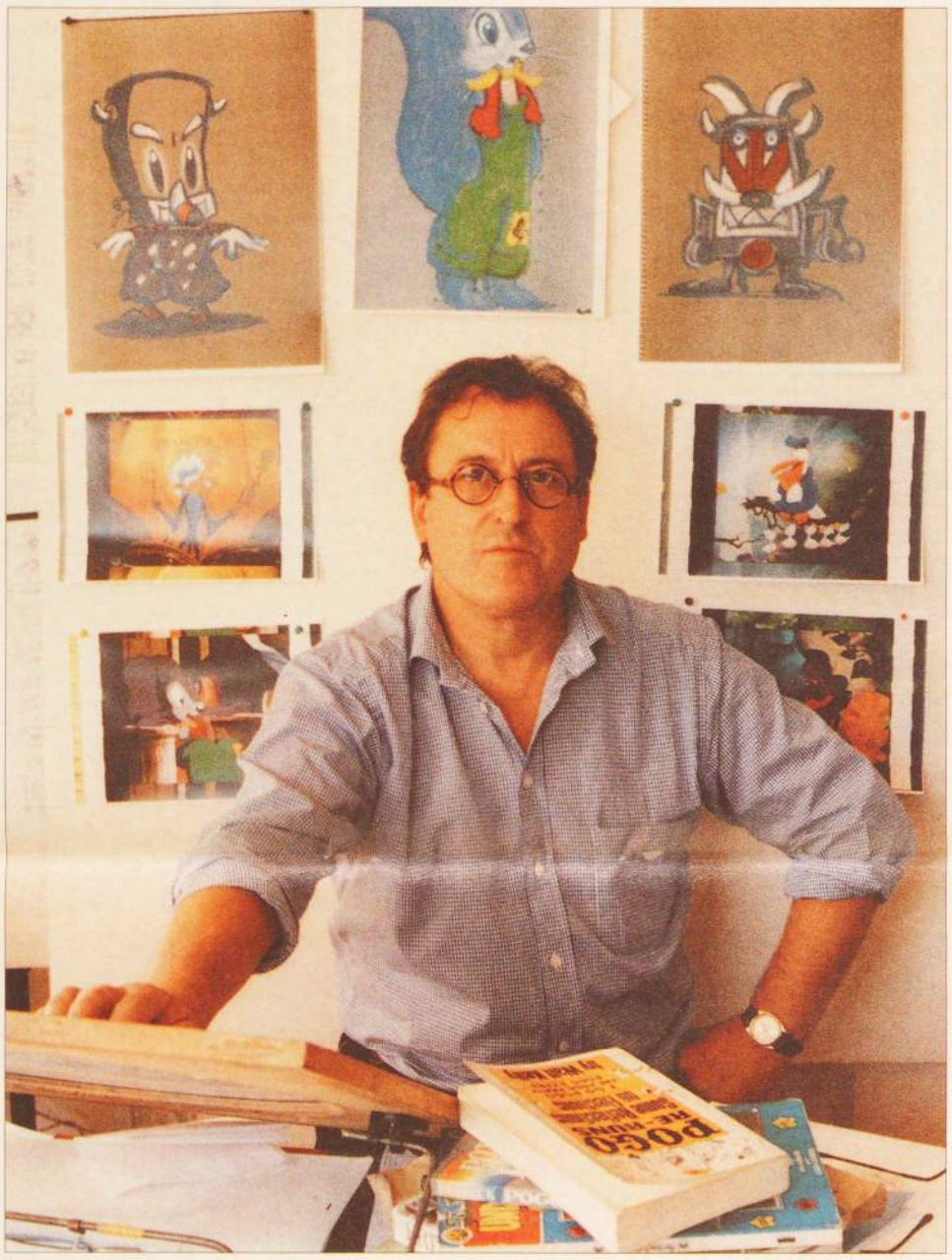
All this because, frame by frame, with loving care, a new Paul McCartney animated film is in production.

The film's title is *Tropic Island Hum*, and although it's still unfinished, a works-in-progress rough cut, made available for an exclusive *Club Sandwich* preview, packs enough promise to suggest that Paul has another absolute winner on his hands – much, indeed, as he had with *Rupert And The Frog Song*, the film that not only delighted cinema audiences but also, for a while, became Britain's biggest-selling video tape.

The comparisons between *Tropic Island Hum* and *Rupert* are apposite, because there is a sense in which the new film *approximates* to a sequel. Kind of. Granted, there's no Rupert, nor indeed a bear of any description, but one of the main characters in *TIH* is a frog, and the film begins with said reptile soaring up into the sky in a hot-air balloon, an image used to great effect in *Rupert And The Frog Song*.

Working with Paul and Linda on *Tropic Island Hum*, as producer/director, is their old chum Geoff Dunbar, whose genius fashioned both *Rupert And The Frog Song* and the little-seen but first-rate *Daumier's Law*. Geoff kindly took time out from working on the new film to explain a little about its background for *Club Sandwich*. "The song 'Tropic Island Hum' came first," he indicates. "It's a sensational, bright, happy piece of music. Paul first played it to me about 1986/87, and I think he knew even then, when he had just recorded it, that it could form the basis for a film.

"Then the two world tours and *Daumier's Law* came along so we only began talking about this third film when Paul was in Australia in 1993. I called him there on the phone after we had won a British Academy award for *Daumier*. It was ten in the evening in London and Paul and Linda were having the next morning's breakfast in Australia when I rang to tell them the news. They were cheering down the phone, and Paul said we could start thinking seriously about doing *Tropic Island Hum* next. We talked about it again in 1994 and got the green light in 1995. Now we're in mid-production, having started dedicated work in August 1995.



Geoff Dunbar in his Bloomsbury studio PHOTOGRAPH: TONY FISH

"It wouldn't be right to give too much away at this point but we're looking at some really marvellous animated characters"

"In the very early stages the idea was to link up *Tropic Island Hum* with *Rupert And The Frog Song*, with the balloon flying over Rupert's cottage and away into a new adventure, but the ideas have grown a lot since then. It wouldn't be right to give too much away at this point but we're looking at some really marvellous animated characters, principally a pair of squirrels and the frog. The film lasts just under ten minutes, with the song running five and a bit; Paul does all but one of the voices – Linda does the other – but they're going to be re-recorded because the character personalities keep evolving."

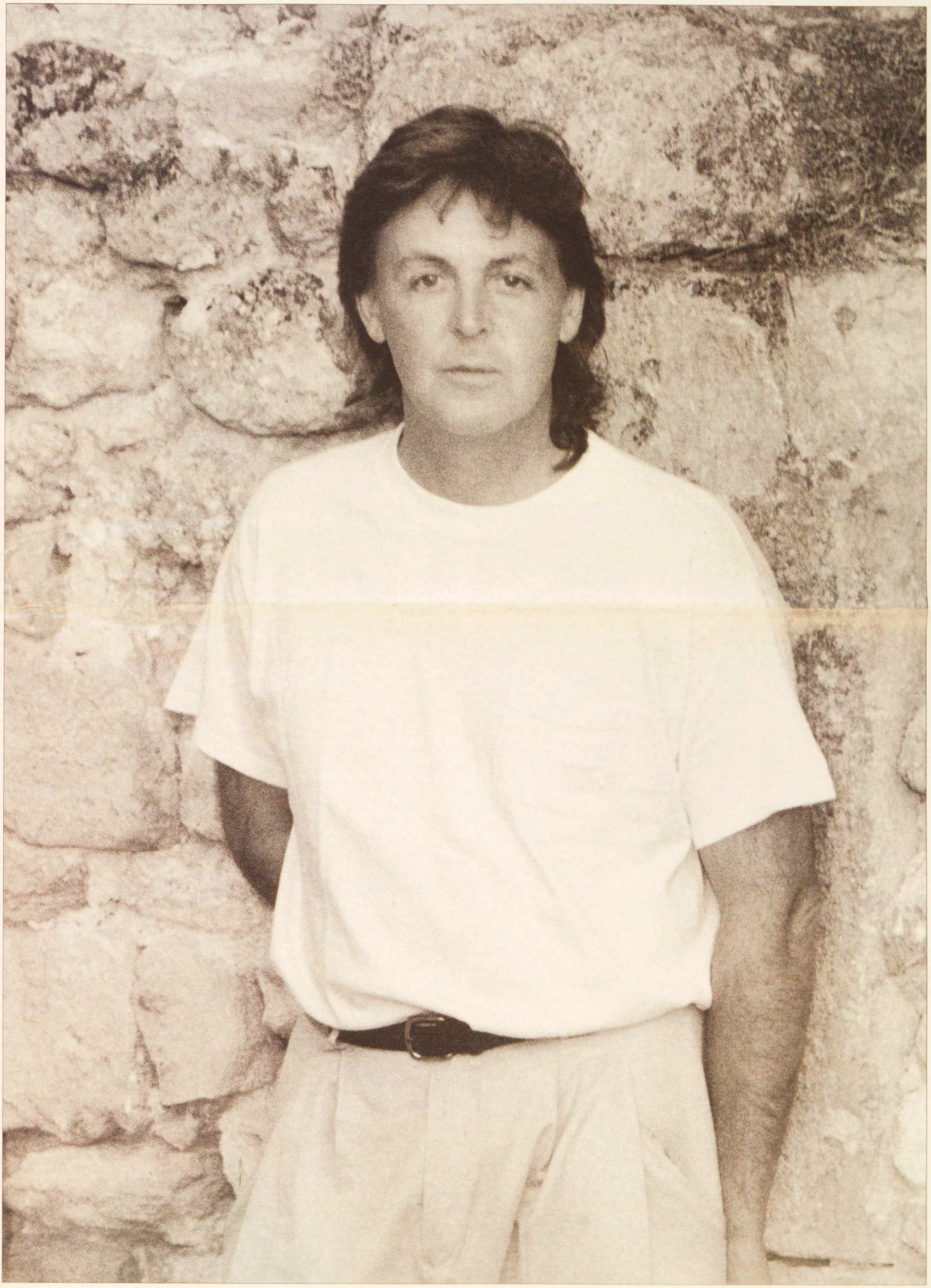
In a talent-packed industry, Geoff Dunbar has acquired a reputation for consistently turning out award-winning work. For him, working with the McCartneys provides not only a thrill but a "meeting of the minds" – all three demand perfection. "Paul, Linda and I have agreed that we will keep using real hand-drawn animation," Geoff says. "We want to maintain the quality, the feel, of the early Disney period, not the *very* early days but the late 1930s/early 1940s era of *Snow White*. You have to have a benchmark, you have to have peers: ours is *Snow White* and the guys who put that film together. So everything is being hand-crafted.

"There have been as many as 70 people here until recently, all working on *Tropic Island Hum*. I guess in the region of a million drawings have been done so far, from the preliminaries to the roughs for animation, the clean roughs, inking on to acetate – it's an awful lot of work. You have to be very diligent to make sure that things don't slip, and of course it's expensive. Modern-day Disney films – and I want to take nothing away from them, because the people there do a fantastic job – tend to go for a computerised look. To a large extent they're still drawn, but they're done with the computer in mind and are coloured mechanically, so I think the overall look can end up, in my opinion, being quite cold. What you can't criticise about Disney, however, is that those people really know how to tell a story."

Ironically, a number of "those people" at Disney for whom Geoff holds admiration are former colleagues – indeed, it cannot escape one's notice that *Rupert And The Frog Song* has not only played a part in boosting the animated film industry but also in fostering talent. Eric Goldberg, one of the *Rupert* animators, went on to direct *Pocahontas* and animate *Aladdin* for Disney; Mike Smith, who has also achieved great things in the States, animated the cats in *Rupert*; Brendan Houghton, who did the *Rupert* layouts, is now head of the layouts department at Warner Bros; Dan Greaves, who animated the frog in the cup in *Rupert*, won an Oscar for his animated film *Manipulation*; and Denis Rich, who prepared the *Rupert* storyboard, has just done likewise for Disney's *The Hunchback Of Notre Dame*. "It's incredible to see how popular animation is now," Geoff remarks, "and it seems to me that *Rupert* was the spur. We didn't realise then that we would be opening up new horizons for the industry, nor that we would be starting off some big guys. But as a director I'm a great believer in 'the team' – I'm not a dictator, I harvest ideas and talents; I look for strengths, I don't pick on weaknesses."

Showing every sign of that strength, and no weaknesses, *Tropic Island Hum* should be ready for unveiling within a few months. It's bound to cause quite a stir. "We're going for a very, very high quality look here," Geoff concurs. "We're putting together a very classy number.

"This could well be the start of something big."



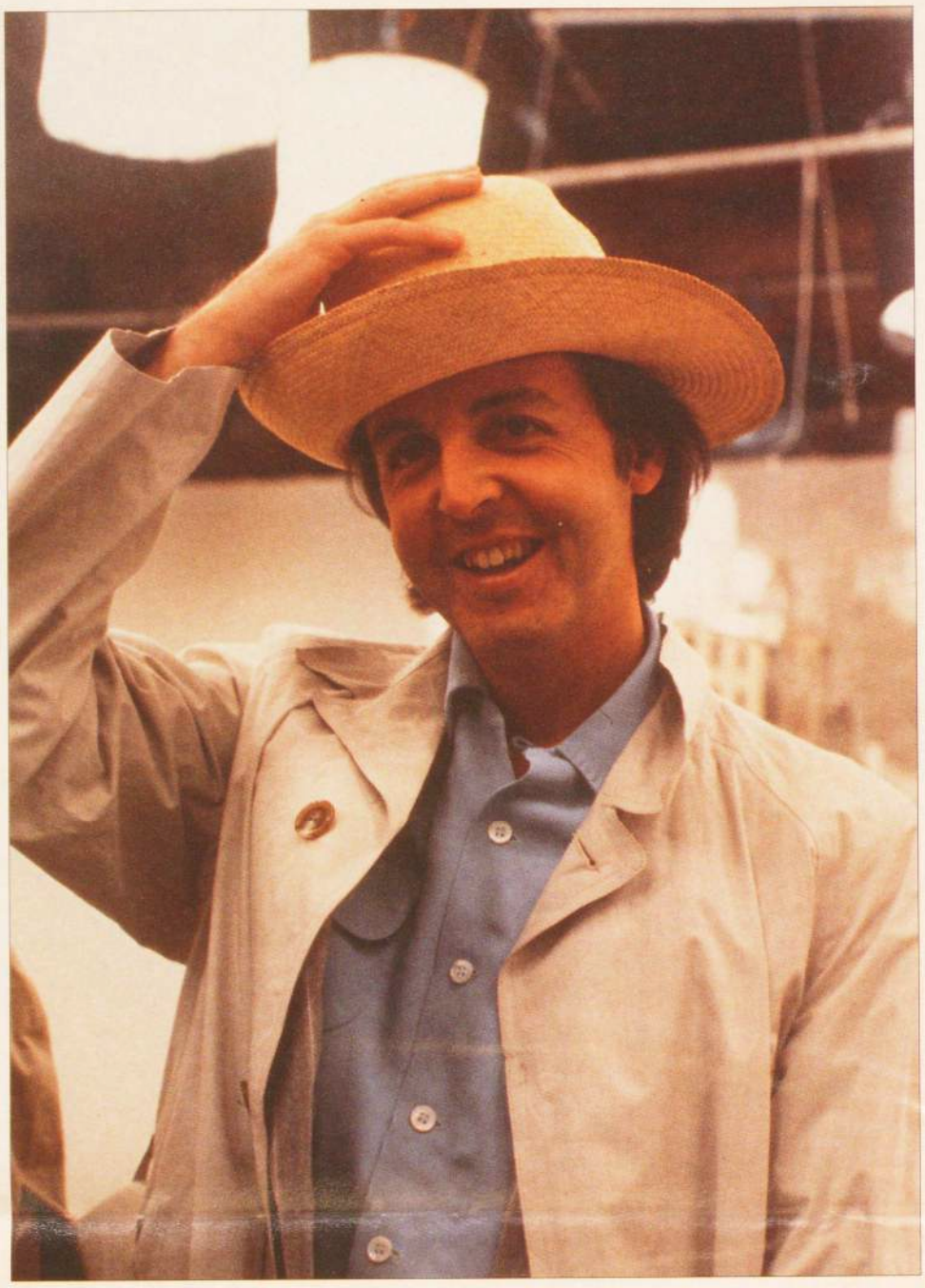
PHOTOGRAPH: LINDA McCARTNEY

MINING THE FILM AND VIDEO ARCHIVE

Silver rain falls and rozzers pound their beat as Mark Lewisohn heads into London Town to watch the video of the same name

London Town

PHOTOGRAPHS: DAVID THORPE



With few exceptions, the thousands of pop promo videos made in the last 30 years fall into four categories: direct enactments of a song's lyric, straight–to-camera performances, storyboard/impressionistic interpretations, or amalgamations of two or more of the above. 'London Town', for sure, is an "enactment". The song paints an audio picture, the promo faithfully transfers the audio images to video.

Wings were a trio at the time the video was shot, during the afternoon of Tuesday 21 March 1978. 'London Town', the song, and *London Town*, the album, had been recorded when the band was a five-piece unit, but between its taping and release a pair Wings – Jimmy and Joe – had taken flight. Not for the first time, Paul, Linda and Denny Laine were left to hold the fort, although drummer Steve Holly was about to round out a foursome once again. Indeed, the morning of the 'London Town' video shoot had seen the filming of the promo for 'With A Little Luck', in which Steve made a fleeting appearance.

Because it's an "enactment" video, one need only take a look at the lyric for 'London Town' to guess the content of the promo. Amid the light of a "purple afternoon", the three Wings members sashay down a London street, dressed in raincoats, scarves and hats but, oddly, without shoes. Linda, in the middle, has an arm through the men flanking her.

Soon enough they encounter "a barker playing a simple tune upon his flute". Rather unkindly, or so it appears, the musician is nudged off the kerb by Paul, to fall in a heap by the side of the road. Closer inspection, however, reveals that, lurking underneath the flat cap and inside the wellington boots, the barker is none other than John Hammel, Paul's "roadie" cum assistant.

As "silver rain" (actually glitter) falls, and "ordinary people" pass by, the camera focuses on an "out of work actor entertaining his wife". The thespian, his face whitened as a Pierrot and his actions greatly hammed up, turns out to be Victor Spinetti, Paul's good friend, whose talents graced not one or two but *three* Beatles films: *A Hard Day's Night*, *Help!* and *Magical Mystery Tour*. The 'London Town' video, indeed, was shot in the same place as the first two of these – Twickenham Studios, south-west of London – so the McCartney/Spinetti reunion must have seemed just like old times.

And speaking of reunions, the director of the 'London Town' video

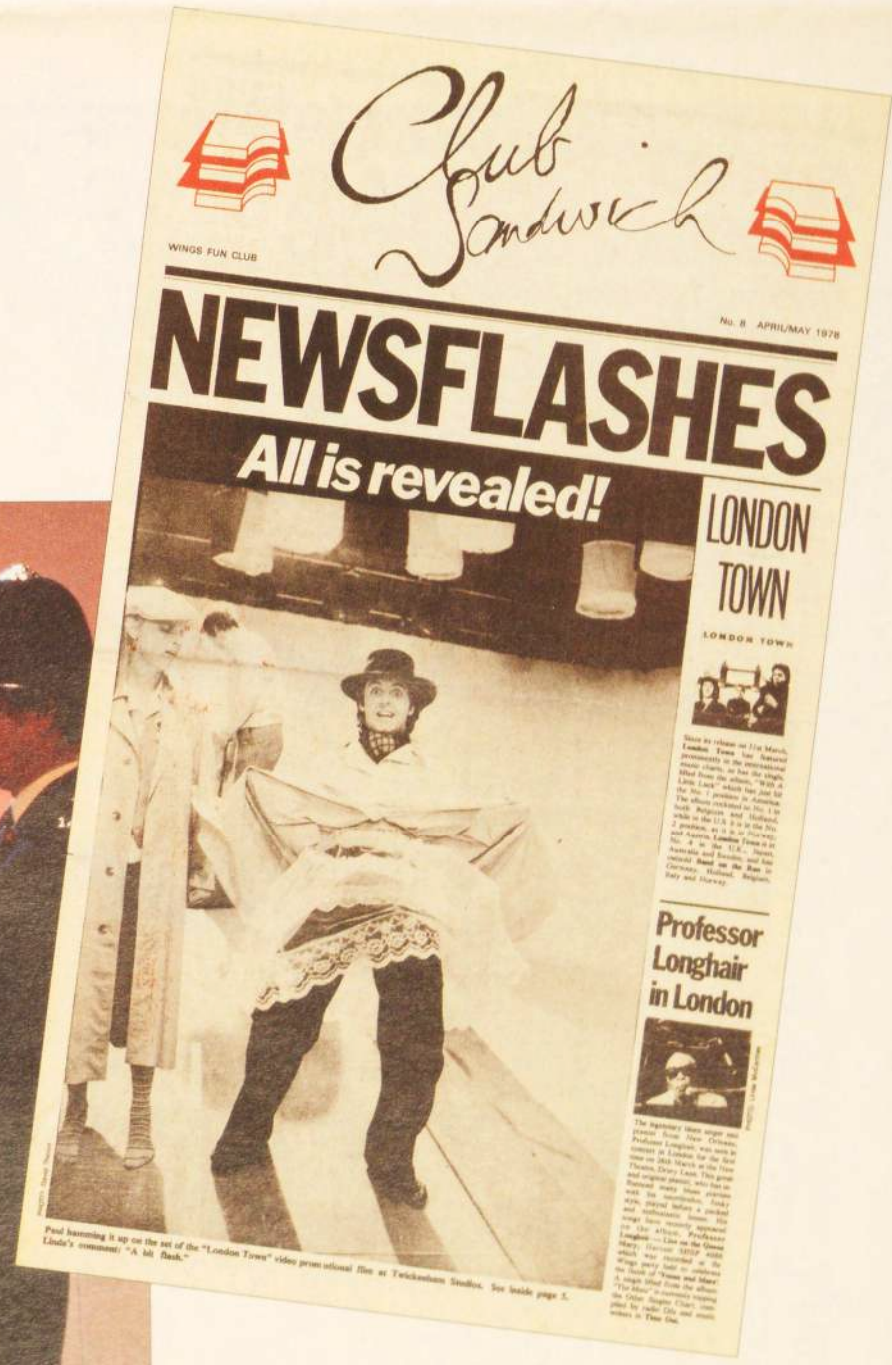
was Michael Lindsay-Hogg, brought in by Paul as the director of the Beatles' final movie, *Let It Be*, in January 1969 – that also was partially shot at Twickenham. As well as directing this and the 'With A Little Luck' promos Michael also worked with Paul on 'Mull Of Kintyre' and with the Beatles on 'Paperback Writer' 'Rain', 'Hey Jude' and 'Revolution' – the latter two shot at Twickenham.

Continuing their stockinged shuffle down the street, Wings come upon a rozzer (that's a policeman, for the uninitiated) holding a pink balloon, which Paul promptly kicks away, and as they approach a sea-food stall, selling cockles and whelks (this was before the Macs' vegetarian breakthrough, remember), Paul and Denny don guitars and Paul plays (mimes) the guitar break.

Much was made at the time of Paul's "flashes" to the camera, parting the flaps of his raincoat to reveal underneath ... a transparent net petticoat! It was a spot of good clean harmless fun that amused Fleet Street editors and resulted in the production of a good few inches – of newspaper coverage.

As Wings turn around and head back up the road, the screen fades to black and the 'London Town' promo is over. There's simply no getting away from the fact that, with its basic studio setting and tableau enactment of the lyrics, this promo is a country mile away from the videos of today. But it was made, let us remember, almost 19 years ago, when less discerning viewing audiences neither expected nor demanded sophistication.

It didn't matter much anyway, in the long run. 'London Town' was issued as the third single off the album of the same name, by which time sales had peaked. 'With A Little Luck' had scored a Top Five placing, 'I've Had Enough' had done enough and 'London Town', to be frank, failed to set the charts alight as a 45rpm disc. Correspondingly, the video received only a few screenings, and while this can be maddening if a production budget has been sky high, it's not *quite* so agonising when costs have been kept low.



AND IN THE GREEN CORNER

"Fur is back" is the slogan being touted by the perpetrators of the seemingly glamorous but actually gruesome fur trade. Although never eradicated, fur as fashion has been in decline for a decade but there are signs of its return, and the trend is worrying Mark Glover of the British-based worldwide organisation Respect for Animals

Each winter for at least the last five years the fur trade has tried to convey one simple message – "fur is back". It has said it in press releases, in its own trade papers and to anyone it could find who would listen.

But until now this annual clarion call has been little more than hype and public relations puffery, lacking in accuracy. Perhaps it was just an attempt to boost the morale of a morally bankrupt and declining industry. The grim truth, however, is that there are ominous signs that fur sales *are* on the increase, in the UK and elsewhere around the world.

"Fur is back" is a slogan with terrifying overtones. More fur means more animals trapped and more animals reared in fur factory farms, just for the skins off their backs.

Each year some 40 million animals are killed to supply the demands of the fur trade, and – if indeed "fur is back" – this figure will be on the increase. Forty million animals is already more than *one animal for every second of every minute of every day of the year.* The number of fox bred in captivity during 1995 was 3,384,000 – up by ten per cent on 1994 – and the number of animals trapped in Canada during the winter of 1994-95 was 1.3 million – *an increase of 27 per cent* over the previous year – including more than three thousand bears, almost a third of a million beavers, 4875 lynx and even 21,132 otters, true horror lying just under the fur trade's thin skin of glamour, and all sacrificed for the vanity of people.

The most-used trap to catch animals in the wild remains the outdated and barbaric steel-jawed leg-hold device. Banned throughout Europe because of its extreme cruelty, it is used to target animals such as beaver, often set in a way that the animal, once caught, will drown. Obscene research carried out in laboratories far away from public gaze has shown that a beaver can take as long as 25 minutes to lose its struggle for life when held under water in this way. This is the harsh reality behind an industry promoted with glossy photographs and glitzy catwalk shows.

Animals bred in captivity for their fur are treated just as appallingly. They are kept in tiny, barren, wire cages for the entirety of their miserable lives. More than 25 million mink are bred in this way each year, in addition to 3.3 million fox. They are kept in cages measuring less than three feet square and spend their entire existence pacing on a wire floor, denied access to the water in which they would – if only they had the chance – swim and play and experience what life for a mink really should be like.

Mink and fox are unlike other farm animals. They are predators, territorial and, in the case of mink, solitary; they are intelligent and inquisitive, similar in size and nature to cats and dogs. Except that they are still wild animals, and to incarcerate them in the way we do, and in such huge numbers, for something as trivial as a fur coat is surely unacceptable as we approach the end of the 20th century.

This coming winter the fur trade will again try to ply its bloody wares to those who either don't know or don't care about the cruelty. The industry is a past master at hoodwinking the public and, as it blithely casts the suffering to one side, it has even developed its own callous language. The animals killed each year are referred to as a "crop" and are "harvested". The huge number of unwanted animals caught in the traps, killed or discarded to die later in agony, are "trash". Fur trapping is "wildlife management".

While the arguments against the wearing of fur are comprehensive and, thankfully, widely accepted, the fur trade has vast sums of money with which to combat and overturn collective common sense. Retail fur sales in the US alone amount to $1.2 billion and this sort of sum generates very large PR budgets. More and more, fur is being seen in the fashion columns of British newspapers and magazines in a way that would have been rejected out of hand just two years ago. Allegedly, models are being bribed to be seen clad in fur.

For the sake of decency and the sake of the animals we have to fight back.

Not withstanding the imminently expected revival, it is in Britain where the most progress has been made in the campaign against the fur trade. Since 1985, when Respect for Animals' predecessor, Lynx, launched its advertising campaign, the UK fur trade has, quite literally, been decimated. Fur shops have closed in their droves as the demand for fur has fallen, and the number of fur factory farms has been reduced from 70 to 12.

Like whaling, and the clubbing of seals, the fur issue is a worldwide concern. It is a catastrophe that knows no national borders and, similarly, the struggle against it must strike out across the world. To that end, Respect for Animals is keen to expand its highly successful campaign to the areas of the globe where fur is still worn without criticism, as well as ensuring that the battle in Britain remains effective. We need help if we are to succeed. An organisation like Respect for Animals cannot campaign without the backing of those who care.

To find out more, contact me at Respect for Animals, Dept FT, PO Box 500, Nottingham NG1 3AS, England.

WRITE AWAY

Your chance to get questions answered

Q

Two years ago, in the 72nd issue of *Club Sandwich*, Paul announced that he would be having an exhibition of his paintings in Germany in 1996. I've not seen anything about this since then. Did the event happen, or has it been cancelled?

Christine Jones, London, England

It hasn't happened yet, Christine, but it certainly hasn't been cancelled either. These things often take longer to arrange than anticipated, and when Paul revealed to *CS* his plans for mounting the exhibition – his first – 1996 was indeed the provisional year. Now it looks like being 1997, so expect further announcements before too long.

Q

I was browsing through the credits on *Anthology 2* recently and it started me wondering how Paul feels about his name coming after John's on some of the songs he wrote by himself, like 'Yesterday'.

Do you think this is something which bothers him?

Carol Matthews, London, England

It's interesting that you should mention this, Carol, because we had been wondering ourselves about this same thing – and especially about 'Yesterday' because it is so well known that Paul wrote the song alone, even though he not only has to share the credit but has his name listed second. The matter has cropped up recently, in fact, and we believe there are moves afoot for the situation to be remedied and for Paul to be given his proper credit.

Q

How did the MPL "juggler" come into being?

Clive Buckland, Reading, England

The "juggler" was conceived by London-based design consultants, commissioned by Paul to come up with a fresh logo for his company early in the 1980s, one that would symbolise the multi-faceted aspect of the company – music, films and more – and replace the one he himself had designed some years earlier. Paul then wrote and recorded the short piece of instrumental music that accompanies the animated version, as seen in films and video tapes.

Q

In the song 'Reception', at the start of the *Back To The Egg* album, there are a lot of spoken voices in different languages. As I am Norwegian I became surprised to hear Norwegian voices all over it, especially the words that fade out with the song, beginning "og la oss" and ending "Nye Testamentet", which translates as something like "Let us now try, for a moment, to see this in the light of the New Testament". Were these words and voices just selected at random, and who selected them?

Angelo Cannaro, Erdal, Norway

They were pretty much random recordings, Angelo, fitting in with the concept of reproducing the miscellaneous sounds ones hears when tuning a radio across the frequencies in England, picking up a mish-mash of British and European stations and extraneous bleeps and buzzes along the way. *Back To The Egg* was jointly produced by Paul and Chris Thomas, and engineered by Phil McDonald and Mark Vigars, and this was the team that assembled the sounds in the studio.

Q

Years ago, someone sent me a mysterious tape with a song entitled 'Monkey Business'. I now know [because of your explanations in the last Write Away column] that this was the B-side of Jungle Juice's cover of Paul's theme tune 'Zoo Gang'. But I must say, it certainly sounds like the same musicians who recorded 'Lunch Box/Odd Sox' – the piano and synth players especially – a year later. Any comment?

Tom L Jones, Louisville, Colorado, USA

Who would have thought that 'Zoo Gang', one brief piece of instrumental music, could engender such widespread interest? Certainly not us, but the letters do keep on coming. To close the subject (once and for all?) we can only say that 'Lunch Box/Odd Sox', an instrumental recorded in 1975 and issued on the B-side of the single 'Coming Up' in 1980, features Paul McCartney with other members of Wings. We promise you, there wasn't a Jungle Juicer in sight!

IF YOU HAVE A QUESTION THAT YOU'D LIKE ANSWERED SEND IT ALONG TO CLUB SANDWICH, PO BOX 110, WESTCLIFF, ESSEX, SS0 8NW, ENGLAND, MARKING YOUR POSTCARD OR ENVELOPE 'WRITE AWAY' IN THE TOP-LEFT CORNER. WE REGRET THAT WE CANNOT RESPOND OUTSIDE OF THIS COLUMN.

INSPIRATION

SEEKING OUT THE SPARK BEHIND THE SONG

The traditional nursery rhyme 'Mary Had A Little Lamb' was worked into a new song by Paul and Linda in 1972, and issued as the second single by their new band, Wings, hitting the Top 10 soon afterwards.

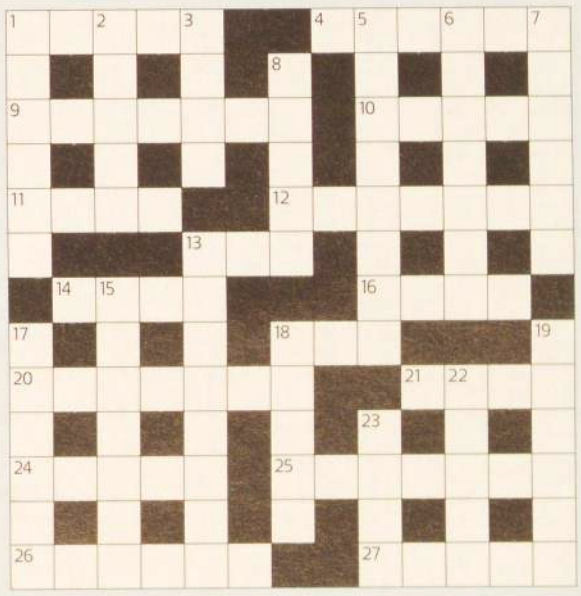
Mary Had A Little Lamb

Mary had a little lamb,
Its fleece was white as snow;
And everywhere that Mary went
The lamb was sure to go.

It followed her to school one day,
That was against the rule;
It made the children laugh and play
To see a lamb at school.

Illustration © 1929 The Saalfield Publishing Co., USA

AUTUMN CROSSWORD



Clues **ACROSS** lead to names of popular songs, with the artist's name given in brackets. Clues **DOWN** are normal.

ACROSS

1 Lunar shape (1,4) (Paul McCartney)
4 Shackles (6) (The Beatles)
9 Port on Lake Michigan (7) (Frank Sinatra)
10 "Au _____ de la Lune" (5) (Gilbert O'Sullivan)
11 Untruths (4) (Status Quo)
12 Style in clothes, behaviour etc. (7) (David Bowie)
13 For what reason? (3) (Donny Osmond)
14 Shorter form of Elizabeth (4) (Various Artists)
16 At what time? (4) (Showaddywaddy)
18 Distress call (3) (Abba)
20 Anxious, on edge (7) (Stevie Wonder)
21 Downpour, shower (4) (The Beatles)
24 "_____ Celeste" (5) (The Bachelors)
25 Dropping down (7) (Roy Orbison)
26 Lubricant (6) (Frankie Valli)
27 Shorter form of Amanda (5) (Barry Manilow)

DOWN

1 Squawk like a hen (6)
2 Oil-producing evergreen tree (5)
3 Close to (4)
5 Hand-tools for cutting metal (8)
6 Form a mental image of (7)
7 Muscular, robust (6)
8 Disney's daffy dog (5)
13 People who use devious methods to achieve something (8)
15 American house-doctor (7)
17 Hard aromatic seed used as spice (6)
18 Rigid (5)
19 Warmly and cosily (6)
22 A being from another world (5)
23 Slender (4)

A Royal Story

Paul offers a personal anecdote of the Grand Day Out

"My daughter Stella accompanied me to Liverpool on the day of the Queen's visit to LIPA, and when we were on our way up there I said to her, 'You work in fashion, what colour do you think the Queen is going to be wearing? It's summer, so what will it be – pink or yellow?' And she said, 'No, light blue. Quite definitely light blue.'

"So when the Queen did arrive, and stepped out of her car, instead of me thinking of the proper royal greeting, the only thing that came into my head, which I said to her, was, 'Welcome to LIPA. My daughter and I were wondering what colour dress you'd be wearing. She said it would be light blue and she was right.' To which the Queen said, 'Oh!', smiled and walked on."

Here's a photo that Stella took that day. The Queen is seen talking to George Martin and Joan Armatrading.

PHOTOGRAPH: STELLA McCARTNEY

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